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ing the worst of them. When this is done it may be that a new and unsuspected beauty of craftsmanship will arise.

Certain it is that so long as we continue to condemn the machine-made and sigh vainly after the good old times of handicraftsmanship, and train our draughtsmen and designers to keep their attention fixed solely on the handicraft qualities of an article, we shall never reap anything but disappointment. We must recognize that the hand-made has a different but, it may be, not necessarily a better quality than the machine-made.

Technical achievement must be subordinated to beauty and fitness of design. The attitude which lauds a soulless piece of Chinese jade or ivory carving, because of the extreme difficulty of making it, should surely be abandoned in presence of a machine which can do greater wonders still; but it has not been and the machine has been set to execute still more marvelous intricacies to the utter neglect of the soul of the work—the design.

Maybe I am wrong and art like romance is dead, but until the new tools have been tried and have failed I am unwilling to admit it.

To achieve this result there is need, among other things, of more schools like that affiliated with this Museum. There, in more than one department of art craftsmanship, the student may learn to carry out in actual material the design he first lays out on paper. But these facilities he may find in many another school of Industrial Art in the world. In one respect and in one craft our school has a great advantage over most others. In the important,—nay vital, department of weaving, the student may proceed from his theoretical study of the art of ornament as applied to textile materials, to the production of them not by hand but by the most modern machines and processes. He can learn to spin and dye the threads of silk, wool, linen or what not, and then to weave his material in the pattern and weave he may have chosen, under precisely the conditions of commercial production which he will have to meet when he proceeds to submit his wares to the cold competition of a heartless market.

Surely these almost ideal conditions of study and training should, sooner or later, produce some such revolution in our present uninspired textile trade as was brought about, in England, by the workshops instituted by the late William Morris.

H. B.



OLD DELFT PLATES IN THE KIMBALL-GRAFFLIN MEMORIAL COLLECTION

Pottery was made in Holland as early as 1310, according to Haydn, in his "Dictionary of Dates." Its importation into England begins under Henry IV, at least at that time pottery figures in a document dealing with the subsidy on foreign goods in the port of Hull, England, along with an heterogeneous cargo of "glass, potter's clay, paving stones, earthen vessels and images."

In 1506, immense Delft ware dishes were given by Philip of Austria, Governor of the Netherlands, to Sir Thomas Trenchard. Delft and Haarlem appear to have been the centers of manufacture.

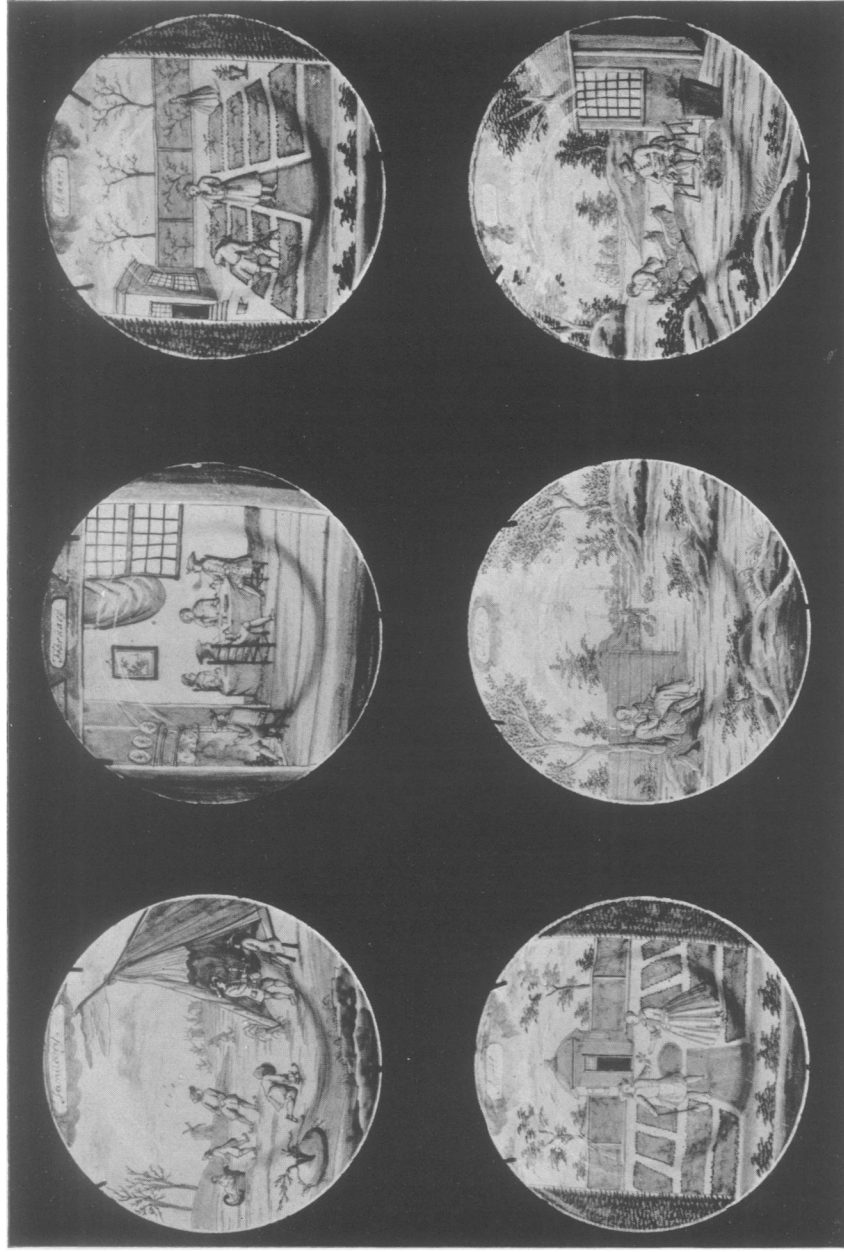
Delft is the finest of faiences being of thinnest and lightest paste—as thin at times as the finest Oriental paste and very sonorous. It is said that Delft and Rouen were rivals in coloring but Delft was superior in the variety of its forms. Rouen never painted figures or landscapes while Delft was decorated by its best painters. Table services were adorned with landscapes by Berghem, Wm. Vandervelde painted marine views on Delft ware and Jan Steen and Van der Meer enlivened it with their comic scenes.

The War of Independence in the Netherlands (1579) resulting in the separation of Holland from the Low Countries, enriched the latter and gave development to its commerce. To such an extent did the demand for the manufacture of pottery increase that it has been called the "Parent of Pottery." Japanese form and color were much used, models reaching the Dutch through the monopoly of trade with the Far East; they exploited the style, and a pseudo-oriental taste developed in the seventeenth century. Marryat speaks "of the glaze or enamel of great beauty, presenting a smooth even surface allowing paintings, chiefly blue in imitation of the oriental, to be introduced without impairing the brilliancy or distinctiveness of the colors. Marl or sand was mixed with the clay in order to lessen the contraction in the baking and it also gave a thinness and lightness as well as hardness to the fabric which had not been hitherto attained in any manufacture. Thus was produced a ware equal in appearance to Oriental porcelain, and at a price attainable by the public at large."

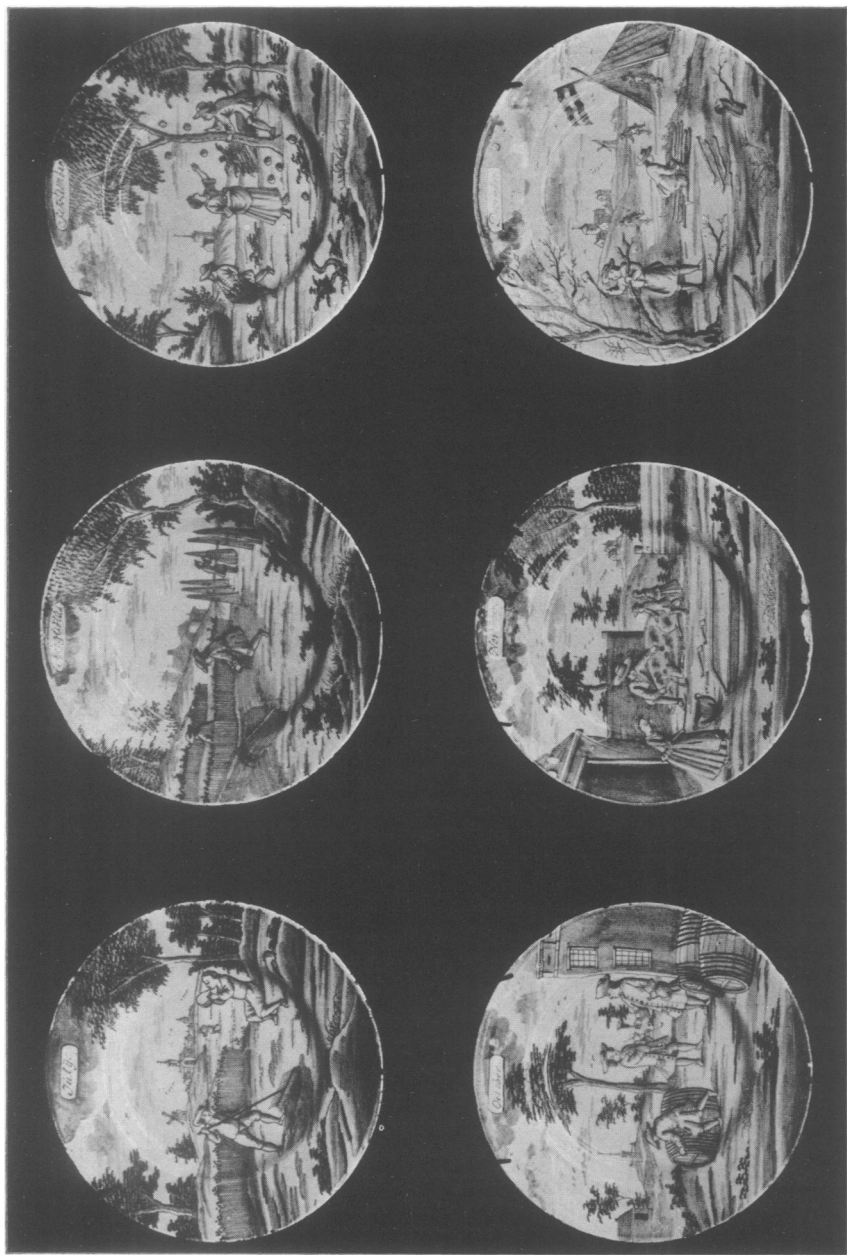
According to Boitet, who described Delft in 1667, Delft was one of the principal branches of industry in his day. He also states that for some years "porcelain" had been manufactured in Saxony and in France. The former was finer than that made at Delft but likewise more expensive, while Delft being of moderate price was more saleable; it was not only sent to other parts of Europe but to Asia. The clay came from near Maestricht and was purified in Delft by diverse processes. Complete services were made of it, beautifully gilt and painted and almost equal to East Indian ware in transparency, while it surpassed it in painting.

Marks distinguish the various makes of Delft ware. The plates in the Frederick J. Kimball and Helen Kimball Grafflin Memorial Collection now referred to are from the de Dissel pottery, about 1696, whose mark was the Axe. There was a potter, Justus Brouwer (1759), who also used the axe, as his shop sign was "The Porcelain Axe;" but the costumes on our plates incline one to regard them as of the earlier period, as their decoration conforms to the fashions of the time.

The series of twelve plates in the Collection coincides with the twelve months of the year. Their decoration treats of the main occupation of the people in each month. Thus, in January, they are skating and are indulging in joyous frolic. February is a month of rest and the family is shown sitting by the fire in a serene home scene. One may note, by the way, a Delft plaque framed like a picture, hanging on the wall. March finds the gardener digging up the garden while his master in his dressing gown looks on, enjoying his long pipe. In April, the reward of the gardener's labors appears when he hands the lady some tulips. May is the month for sentiment, when the young man's



BLUE AND WHITE DEFT WARE



BLUE AND WHITE DELFT WARE

fancy turns to thoughts of love, and we see the young fellow and his sweetheart sitting happily in a secluded nook. June, however, brings hard work and sheep shearing, July, haymaking, and August reaping wheat and tying it up in sheaves. September is the season of apple and fruit gathering, here we have a man shaking the apple tree which results in a rain of apples. In October ale-making is to the fore with its cognate pursuits; and November is the month of the pig-killing when the preparing for winter is in every one's mind. December, in closing the year, brings to mind the cold weather that is on its way, and all are cutting wood and making fagots in preparing to meet the need.

It is not only a valuable series as a specimen of notable ceramic manufacture, but it is also interesting in its descriptive aspect, and is a great addition to the Museum.

S. Y. S.



SCHOOL NOTES

The reopening of the sessions of the school at the beginning of 1919 registered a much-increased attendance. The number of the Army and Navy service men are returning as rapidly as the Government will allow from the camps and foreign ports, and the readjustment to their unfinished terms here is being made as fully as possible.

The "war activities" of the school have not by any means ceased, but taken another form, that of reconstruction. Funds are still being collected, and garments made.

The subscriptions for the Fourth Liberty Loan secured by the students' organization was \$34,100, the diminished sum (as compared with double this amount for the third loan) was, in large part, due to the influenza epidemic which closed the classes for over three weeks.

The cessation of the war has presented the problem of rehabilitation and re-education in the cases of returned soldiers, who, while in the service have become incapacitated for their former occupations, and will have to be taught new means of gaining a livelihood. The government has wisely decided to place such men in the already established schools which can give them the training needed, instead of building new institutions for this purpose, and a very comprehensive system has been worked out by which the men from all parts of the United States can be transferred to the particular center where they will receive the training especially adapted to their needs. This, of course, enables the government to fulfill its obligation at a minimum expense. The school has already received a few of returned men, as well as others, "physically fit," who have found, while on duty, reasons for making choice of vocations taught here. In some cases these are young men who have been stationed in the East and come in contact with these opportunities which are not afforded them in the West or other parts of the United States.